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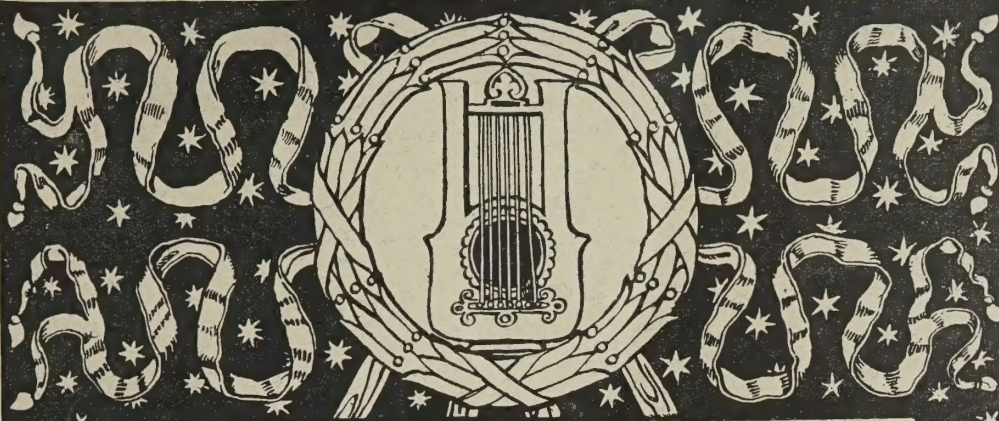


MUSIC - UNIVERSITY OF TORONTO

Elgar, (Sir) Edward
William

[Symphony, no. 1, op.
55, A^b major; arr.]
Symphony for full
orchestra. Op. 55

M
35
E4
op.55




SYMPHONY

PIANOFORTE SOLO.

Edward Elgar.

LONDON
Novello & Co., Ltd.



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TO
HANS RICHTER, Mus. Doc.
True Artist and True Friend.

SYMPHONY
for
FULL ORCHESTRA
Composed by
EDWARD ELGAR
(Op. 55).

ARRANGEMENT FOR PIANOFORTE SOLO
BY
SIGFRID KARG-ELERT.

Price
Seven Shillings and Sixpence
net.

LONDON
Novello & Co., Ltd.

UNIVERSITY OF TORONTO
11,586
JUN 12 1963
EDWARD JOHNSON
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Abbreviations.

| | |
|--------------------|-----------------------|
| Fl. | = Flauti |
| Picc. | = Flauto piccolo |
| Ob. | = Oboi |
| C. Ingl. | = Corno Inglese |
| Cl. | = Clarinetti |
| Cl-B. | = Clarinetto Basso |
| Fag. | = Fagotti |
| C-F. | = Contra-Fagotto |
| Cor. | = Corni |
| Cor. [c. s.] | = Corni con sordini |
| Tr. | = Trombe |
| Tr. [c. s.] | = Trombe con sordini |
| Trb. | = Tromboni |
| Trb-B. | = Trombone Basso |
| Tb. | = Tuba |
| Timp. | = Timpani |
| Gr. C. | = Gran Cassa |
| Piatti | = Piatti |
| Tb. picc. | = Tamburo piccolo |
| Arpe | = Arpe |
| VI. I (ossia: I) | = Violini I |
| VI. II (ossia: II) | = Violini II |
| VI. a 2 | = Violini I & II |
| Vle. | = Viole |
| Vcl. | = Violoncelli |
| C-B. | = Contra-Bassi |
| Qu. | = Strings (Streicher) |

M
35
E4
op. 55



1021081

SYMPHONY.

3

I.

Andante. Nobilmente e semplice. $\text{♩} = 72$.

EDWARD ELGAR, Op. 55.

PIANO.

pp

p dolce

Fl. I. Cla. 2

Fag. Vle.

Timp.

Vcl. C-B.

Vcl. C-B.

1

ppp

Cor. I. [c.s.]

mf espress.

p

Cor. a 2 [c.s.]

mf

2

pp

Cor. a 2

3 *Tutti*
ff molto sostenuto
 Arpe

Arpe
sfz

4
fz

VI.L., Fl. a 2, Cl. a 2
dimin.
 Arpe.
p

poco rit.
 Fag.
pp dimin.
 5
 VI. Cl.
p

Allegro. $\text{♩} = 104$
Fl. a 3

Cor. a 3

appassionato

Ob. ♩

sfz mf

Vcl. C-B.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It features a piano introduction in B-flat major, 3/4 time. The score is written for piano (right and left hands) and includes a tuba and euphonium part (labeled 'Tb. C-F.'). The piano part begins with a *cresc.* marking. The tuba and euphonium part enters with a *f* (forte) dynamic and a *Tutti* marking. The system concludes with a measure marked with a '6' and a repeat sign.

10 11 12 13 14 15

L. ten.

ff

sfz

sf

Timp.

ff

Vla 2, Fla 3

8

marcato

Vle.Vcl.
Cl.Cl-B.

Cor. I. III. C. Ingl.

Vl. I. [sul G] Cor.

ff

sfz

sfz

ten.

ff

sfz

sfz

Arpe.

Tr. Trb.

sf

Vl. I.

ff

Tb. C-F.

Arpe.

Vl. II.

Vl. II.

sf

Tr. Trb.

Vl. I.

Vl. II.

Tb. C-F.

Arpe [gliss.]

Vcl.

9 Fl.a3 Ob.a2 Vi. Fl.a3

Tutti *ff*

Vcl.a2 Vi.a2 Cl-B. Fag.Vcl. *sf*

10 Cl.Vle. Vi.I. Fag. Vcl.

f

Vi.I. Cl.I. Ob.I.

f *dimin.* *p* *dimin.* *pp*

C-B.

11 Vi.I. *ten. 5* Cl.

Arpe. *p* Ob.Cl.Vcl.a2 *pp espressivo* Vi.II.Vcl.

C-B. [pizz.]

Cl.Vl.a2 Vi.I. Vi.II.Cl. *dim.*

pp *Arpe*

This page of a musical score, numbered 8, contains five systems of music. The instruments and parts are as follows:

- Ob. Fl. I.**: Oboe and Flute I.
- Cl. I.**: Clarinet I.
- Fl. I.**: Flute I.
- Ob.**: Oboe.
- C. Ing.**: Cor Anglais.
- Fl. II.**: Flute II.
- Arpe.**: Arpeggio (piano).
- Vcl.**: Violoncello.
- Vle.**: Violoncello.
- Vl. I.**: Violin I.
- Vl. II.**: Violin II.

The score includes various musical notations such as *pp* (pianissimo), *ppp* (pianissimissimo), *dolce*, *dimin.* (diminuendo), and *f* (forte). It also features dynamic markings like *ppp* and *f*, and articulation marks like *ppp* and *f*. The tempo is marked *And.* (Andante). The key signature is one flat (B-flat). The time signature is 3/4. The score is written for a full orchestra and piano.

13

mf *f*

Ob. C. Ingl.

Vle. Fag.

Cor. Cl.

Fag. Vcl.

Cl-B.

pp

VI. I.

f

Fl. a 3

VI. a 2

VI.

pp

Vle. Vcl.

dolciss.

3

14

VI. I.

Fl. Ob.

p

Fag.

VI. II.

Fl. Ob.

VI. I. Cl. I.

mf

Vcl.

C. Ingl. Cor. VI. I.
 Fl. Ob. Cl. C. Ingl.
 Cor. III. IV.
 Cl. B.
 Vcl. C. B. Cl. B. Fag.
 C. B. Vcl. Cl. B.
 etc.
 VI. II.
 VI. a 2
 Cor. a 4
 Tr. a 3 Cl. a 2 Fl. a 3
 C. B. Vcl. Cl. B.
 Fl. a 3 VI. II.
 Ob. C. Ingl.
 Cl. VI. II.
 VI. I.
 Fl. Ob.
 Fag. Vcl.
 C. B. Vcl.
 C. B. Vcl.
 C. B. Vcl.
 Tutti
 Tb.
 Tr. a 3 Tb. Cl. B. C. B. Vcl.

Musical score for orchestra, featuring multiple staves with various instruments and dynamic markings. The score includes parts for C. Ingl. Cor. VI. I., Fl. Ob. Cl. C. Ingl., Cor. III. IV., Cl. B., Vcl. C. B. Cl. B. Fag., C. B. Vcl. Cl. B., etc., VI. II., VI. a 2, Cor. a 4, Tr. a 3 Cl. a 2 Fl. a 3, C. B. Vcl. Cl. B., Fl. a 3 VI. II., Ob. C. Ingl., Cl. VI. II., VI. I., Fl. Ob., Fag. Vcl., C. B. Vcl., C. B. Vcl., C. B. Vcl., Tutti, Tb., Tr. a 3 Tb. Cl. B. C. B. Vcl., and a section marked 15 giusto.

16 *ff con fuoco* *martellato* VI.II.

Vle. Ob.C.Ingl. Vla 2 VI. *ff* Fag.Vcl.C-B. Tb. Trb.

Fl.a 3 17 (o-o) VI.I.Ob. Cla 2 *ff* Fag.Vcl.C-B. Cor.a 4 Vle.Tr.III.C.Ingl. Cor.II. C-B. Timp.

VI.I. Ob. Cor.a 4 Vcl.Trb.

Tr. C.Ingl. VI.Cl. Fla 3 *allargando* VI.II. *ff* Cor.a 4 Vcl.a 2 Trb. C-B. Tb.

Vl.
Cor. a 4
Vcl. a 2
Tb.
Cl-B. C-B.
poco rit.
sfz
sfz dimin.

18 *Poco meno mosso.* $\text{♩} = 72$.

Vl.
Cor. a 4
Vcl. C-B.
Fl. Fag.
pp

Vl.
Vcl.

19 *Poco più mosso.* $\text{♩} = 84$.

Vl.
Cor. a 2
Vcl.
Vcl.
pp teneramente

Vl.
Cor. a 2
Vcl.
Vcl.
Cl. Cor. [c.s.]

20

pp Vl. [Tutti]

C-B.

F1. Ob.

mf Cl. Fag. *sonore*

p

21 *ten.* Ob.

pp Cl. F1.

Fag.

Vcl.

R. F1. Cl.

pp Vl. Arpe. Fag.

Vla. 2

pp

Vcl. C-B.

R. F1. Ob. 51

Arpe.

ten. F1.

mf Cl.

ten. Ob.

Vl. I. [pizz]

sf Vl. II. Vle. [ponticello]

Vl. I.

22

Vcl.

Fag. a 3
C-B.

pp

Fl. C. Ingl.

Vle.

p

ten.

Fl. C. I.

ten.

ten.

ten.

p

Fag. a 2. Vcl.

C-B.

VI. I. *m.s.*

VI. I. [pizz.]

Ob.

VI. II. Vle. [ponticello]

NB: * = [Cor. IV. Timp. Vcl.]

ten.

VI. I.

Cl.

Fl. C. I.

VI. II. *p*

23

VI. II.

f

Fag.

Fl. a 2
Ob. a 2
Cl. a 2

VI.

f

Cor. Fag.

Vcl.

Fag. C-B.

poco accel.

C. Ingl. Cor. Vcl.

VI. II.

VI. a 2

Fag. C-B. [pizz.]

Vl.a 2

ff

Cor.a 4. Vcl. Vle.

f Fl. Cl.a 2

Vcl. Vle.

Ob.

C. Ingl.

f Cor. I.

Cl. I.

24

Vl. II.

Vl.a 2

Fag.

p

f

Tempo I. $\text{♩} = 104.$

VI.

pp ma sonore

Vcl. C-B.

Cl-B.

Fag.

sf

Vcl. C-B.

Cl-B.

Fag.

sf

cresc.

sf

sf

25

Vi. I. Vle.

pp *cresc.* Cl. Cl-B.

Vcl. C-B.

Cl. a 2. Cl-B. Fag.

f *p* *ff*

Tb. Trb. C-F.

26 (*giusto*)

Vi. I. Fl. Ob. Vi. I. Ob. Fl. Cl. a 2

Vle. Cl-B. *sf* *ff* Tra 3. Cora 4 *sf*

Vcl. Timp. *ff* Timp.

stringendo

Vle. Vcl. Fag. *sf* *ff* *sf* *ff* *ff*

Tutti *ff* *sf* *ff* *sf* *ff*

C-F. Tb. Timp. Tb. Trb.

al d=112.

Tra 3 *ff* *sempre ff* *5*

Vi. *ff* *sempre ff* *5*

Tb. C-F. C-B. Fag.

Fl.Ob. 8 V1.a 2 V1.a 2 Fl.Ob. 8 (Poco animato) $\text{♩} = 120$.

Cor. a 4. Fag. Vcl. 4 1 1 5

27 *ff* Tutti.

ff

Cor. a 4
Trb. a 3. Tb. C-F.
Fag. Vcl. C-B.

28 Grandioso (tempo I. $\text{♩} = 104$.)

Ob. Cl. C. ingl. rit. V1.a 2 3 3 5 1

Vle. Cor. V1.a 2.

Timp. C-B.

Cl. a 2 Vle. Fl. a 3 Ob. Cl. VI. II. V1. I. C. ingl.

Vcl. Cor. Fag. Vcl. Cor. I. III.

C-F.

Fl.a.3
Ob.Cl.
Vcl.

Vl.Vcl.

Fl.a.3

Timp.

Vcl.a.2

VI.II.

VI.II. *pp*

Cl.-B.
Vle.C-B.

rit.

29

Meno mosso. $\text{♩} = 72$.

Tutti *pp*

molto

VI. [div.]

fff

pp

Ob.Arpe

Fl.Cl.

Vcl. [pizz.] Arpe

VI.

VI. Solo.

Trb. Fag.

C-B. [pizz.]

C-F.

Fl. Ob.

p

Arpe

R

Fl. Ob.
Cl. Fag.

Arpe

VI.
Vle.
Vcl.

Arpe

8va bassa.....

30

Fl.a 3
Vl.[div.]

VI.

pp

Cor.Fag.

p

VI.Solo

Fl.Ob.

Arpe

R

Fl.Ob.
Cl.

Arpe

Arpe

VI.
Vle.
Vcl.

Cl.Vle.

pp Fl.a 2.Vl.II.

Vcl.

VI.II.Ob.

mf

VI.I.

f

C-B.

Cl.a 2
ten.

pp

Vle.

pp

Vcl.
C-B.[pizz.]

Vcl. Solo

Cl.Fag.a 2

Vle.

31 Poco più mosso. $\text{♩} = 84$.

Vi.
pp
Vle.
Vcl.

poco accel.

Fag.
Vle. Cl.
Fl. a 3
p

32 Fl. a 3
Vi. [Tutti] Tempo I. $\text{♩} = 104$.

Cl-B. Solo
Vcl.
C-B. [pizz.]
C. Ingl.
f
p
sonore
Cl-B. Fag. Vcl.

Fl.
VI. II.
cresc.
Cl. a 2, Cl-B.
Fag a 2, Vcl.

33 Vl. a 2
Cl-B. Fag.
C-B.
Ob.
C. Ingl.
Cl.
sfz

Fl.
Ob.
Cl.

p

L. A. 34

Vl.II.

p

Fag. Cl-B.
Vcl.

Vl.I.

f

sf

Fl.a3

5 4 3 4

35

ff C.Ingl. Cl.a2.Vl.I.

sf

f Tutti.

Arpe

Vcl.a2

3

Fl.
Ob.

Vl.I.

Tr.
Trb.Tb

Vl.II.

Tb.

C-B.

Arpe

First system of the musical score. The top staff features a woodwind section with Flute I, Oboe, and Clarinet. The bottom staff features a string section with Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes a triplet of eighth notes in the woodwinds and a triplet of eighth notes in the strings. The woodwinds play a melodic line, while the strings provide a harmonic accompaniment.

Fl. Ob. Cl.
Vl. I. II.
Tr. Trb. Tb.
Arpe.

Second system of the musical score. The top staff features a woodwind section with Clarinet and Oboe. The bottom staff features a string section with Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes a triplet of eighth notes in the woodwinds and a triplet of eighth notes in the strings. The woodwinds play a melodic line, while the strings provide a harmonic accompaniment. The system is marked with a forte dynamic (*ff*) and the instruction "Tutti".

36
Cl. Ob.
Vcl.
Tr. Trb. Tb.
ff Tutti.
Vcl. a2

Third system of the musical score. The top staff features a woodwind section with Violin I, Violin II, and Flute I/Oboe. The bottom staff features a string section with Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes a triplet of eighth notes in the woodwinds and a triplet of eighth notes in the strings. The woodwinds play a melodic line, while the strings provide a harmonic accompaniment. The system is marked with a forte dynamic (*sf*) and the instruction "Tutti".

Vl. I. Vl. II. Fl. Ob.
Vcl.
Cl. B. Fag.
Fag.
C-B.

Fourth system of the musical score. The top staff features a woodwind section with Violin I, Violin II, and Oboe. The bottom staff features a string section with Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes a triplet of eighth notes in the woodwinds and a triplet of eighth notes in the strings. The woodwinds play a melodic line, while the strings provide a harmonic accompaniment. The system is marked with a forte dynamic (*f*) and the instruction "Tutti".

Vl. I. Vl. II. Ob.
Fag.
C-B.
Vcl.

Fifth system of the musical score. The top staff features a woodwind section with Violin I, Violin II, and Flute I/Oboe. The bottom staff features a string section with Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system includes a triplet of eighth notes in the woodwinds and a triplet of eighth notes in the strings. The woodwinds play a melodic line, while the strings provide a harmonic accompaniment. The system is marked with a forte dynamic (*f*) and the instruction "Tutti".

37
Vl. I. Vl. II. Vl. I. div.
Fla2
Vle.
C-B. pizz.

VI.II. div.

Cl. C. Ingl. *pp*

VI.I.

p dolce

Fag.

Ob. *dolce*

Fl. VI.I.

p

Fag.

VI.I.

38 *a tempo*

Fla2 *dolce*

Arpe

Cl.I. Solo.

poco rit.

ppp

VI.I.

VI.II.

Vle.

ten.

Fl.I.

Fl.II.

Fl.III.

Vle.

VI.I.

ten.

Fl.

p

First system of the musical score. It features a piano accompaniment with complex rhythmic patterns and a woodwind section. The woodwind part includes a Flute (Fl.) and a Violin II (Vi. II) playing a melodic line. The piano part has a bass line with triplets and a treble line with sixteenth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Second system of the musical score. It continues the piano accompaniment and woodwind parts. The woodwind part now includes a Violin I (Vi. I) and a Flute (Fl.). The piano part has a bass line with triplets and a treble line with sixteenth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Third system of the musical score, starting at measure 39. It features a piano accompaniment and a woodwind section. The woodwind part includes a Flute (Fl.), a Violin II (Vi. II), and a Violin I (Vi. I). The piano part has a bass line with triplets and a treble line with sixteenth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Fourth system of the musical score, starting at measure 40. It features a piano accompaniment and a woodwind section. The woodwind part includes a Flute (Fl.), a Violin II (Vi. II), and a Violin I (Vi. I). The piano part has a bass line with triplets and a treble line with sixteenth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Fifth system of the musical score. It features a piano accompaniment and a woodwind section. The woodwind part includes a Flute (Fl.), a Violin II (Vi. II), and a Violin I (Vi. I). The piano part has a bass line with triplets and a treble line with sixteenth notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Fla3 Cor.

VI.II. Ob.

pp *p* *mf* *ff*

Vcl.a 3 Trb.a 3

Timp.

pp *fff*

41

Fl. Cor.

VI.I. C. Ingl.

p

Fag a 3

Vcl. C-B.

p Tutti

42

rfz

Qu.

Tb. C-Fag.

Fla3

ff Trb. Cor. a 4. VI.II.

VI.I.

ff

fff

Measures 41-42 of the musical score. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with sustained notes and some movement. A dynamic marking of *ff* (fortissimo) is present at the end of measure 42.

Measures 43-44 of the musical score. Measure 43 is marked with a large '43' and an '8' above it, indicating an eighth-note pattern. The word 'Tutti' is written above the first staff. The music continues with dense, beamed notes in both staves. A dynamic marking of *sempre ff* (sempre fortissimo) is written across the measures.

Measures 45-46 of the musical score. The upper staff has a melodic line with various articulations. The lower staff continues the accompaniment. Instrument labels include 'Fag. Vle. Vcl.' (Fagotto, Violoncello, Violino) and 'C. Ing1.' (Corni). A dynamic marking of *f* (forte) is present. At the bottom right, 'Trb.a3' and 'Tb.' (Trombe) are indicated.

Measures 47-48 of the musical score. Measure 47 is marked with a large '44' and a '(o. o)' above it. The music features a variety of instruments including 'Cor.a4' (Cori), 'Tr. a2' (Trombe), 'Ob. Vl.' (Obi, Violini), and 'C-B.' (Corno). A dynamic marking of *fff* (fortississimo) is present, along with the word 'Tutti'.

Measures 49-51 of the musical score. The upper staff has a melodic line with various articulations. The lower staff continues the accompaniment. Instrument labels include 'Fl.a3' (Flauto), 'Fl.I.' (Flauto I), 'Vl.II.' (Violino II), 'Cor.a4' (Cori), 'C. Ing1.' (Corni), 'Cl.' (Clarinetti), 'Vla.a2' (Viole), 'Vcl. Trb. Timp.' (Violini, Trombe, Timpani), and 'ten.' (Tutti). A dynamic marking of *sf* (sforzando) is present.

45

Fl. R.H. Cl.
Vle. Cor. a 4. Trb.
sf
Vle. Vcl.
L.H.
ff Vla2 Trb.
Tb. C.Fag.

Cor. a 4 C. Ingl.
ff
Fag. Trb.
C-B.
Tb. C-Fag.

46

fp con fuoco

Ob. a 2. Trb. a 2
Cor. a 4. Vle.
Cor. a 4. Vcl. Vle.
fff
Vle. Tra 2
p
Tb. C-Fag.

Cl. Fag. a 2
Cor. a 4
Vla 2 Ob. a 2
Vl. I.
Cl. B.
ff

47

Cor. a 4

C. Ingl. Tr. a 2
Trb. a 3
C-B. Fag. a 2
Tb.
Cl. B.
ff
Vl. II. Vcl.
Fag. Trb.
C.Fag. Tb.
sfz

poco rit.

48 Poco meno mosso. $\text{♩} = 84$

Vi. Vle. Vcl. Solo

p *pp* *Fag.* *ten.* *p* Vi. Vle. Vcl. Tutti *C. Ingl. Cl. a 2*

49

ten. *f* Arpe *Tb. Trb.*

50

First system of the musical score, featuring a piano accompaniment with a treble and bass staff. The music is in a key with three flats and a 4/4 time signature. A melodic line in the treble staff is marked with a *ten.* (tension) marking.

Second system of the musical score, starting with the measure number 51. It includes a piano accompaniment and a melodic line. Dynamics include *ff* (fortissimo) and *ff Tutti*. A *Tr. I.* (Trombone I) part is also indicated.

Third system of the musical score, featuring a piano accompaniment and a melodic line. Dynamics include *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo). Instrument markings include *Ob. C. Ingl.* (Oboe C. English), *Fl. a 2* (Flute 2), *Tr. II.* (Trombone II), *Vle.* (Violoncello), and *Qu. Tutti* (Quintet Tutti).

Fourth system of the musical score, starting with the measure number 52. It includes a piano accompaniment and a melodic line. Dynamics include *p* (piano) and *sonore* (sonorous). A *2* (second ending) marking is present.

Fifth system of the musical score, featuring a piano accompaniment and a melodic line. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). Instrument markings include *Vl. I.* (Violin I), *C. Ingl.* (C. English), *Vle.* (Violoncello), and *Vcl.* (Violoncello).

Cor. I. R.

Cl. I. Vle. Vl. II. Fl. I. R. Arpe

53 *in tempo* (♩ = 72)

Vl. *p* Vcl.

Arpe

Fl. Ob. Cl. Fag. *ppp*

più lento molto espress.

ten.

a tempo

Arpe.

Ob. I. Fl. I. R. Arpe

p

*più lento
molto espress.* *allargando*

pp *f* *sf*

54 *a tempo (poco tranquillo)*

V.I. Cl. Arpe

pp

Cor. VI.II. Vle.

Cl.I. Solo

pp Fag. a2 Vle. div.

55

Cl. Vle. *ppp* *dimin. molto* *pprit.*

Fag. *ppp*

II.

Allegro molto. $\text{♩} = 69$.

Vl. pizz. *f* Gr. C. Vl. B. 1 2 5 Gr. C. *p* Vl. I. *pp*
 2 1 2 1 *p* 3 *p* 3 *p*
 Fl. a 2. Cl. a 2 56 Vl. a 2 *pp* Cl. B. Cor. *pp* Vl. B. Vl. Gr. C.
 Gr. C. Cl. B. Cor. Gr. C. Gr. C.
 Fl. Cl. a 2 Vl. II. Cl.

57

ff V.l.a 2
Vle.

F1.Ob.
Tr.a 3
[c.s.]

ff

Vle.
Vcl.

ff 2

Arpe gliss.

58

ff

V.l.a 2. Vle. Vcl.

ff Tutti.

59

Cl.a 2. Vle.

p

pp

Fag. Cor.

V.I. Ob.
C. Ing1.

p

f

p

First system of the musical score, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music consists of chords and single notes, with a forte (*f*) dynamic marking in the first measure and a fortissimo (*sfz*) marking in the fifth measure.

Second system of the musical score, starting at measure 60. The grand staff continues with various musical notations. Instrumentation includes C-B. Tb. Fag. C-Fag. Cl-B. in the bass staff. Dynamics include fortissimo (*ff*) and *molto marcato*. A first violin part (VI. I.) is shown in the treble staff, and a second violin part (VI. II.) is indicated by a bracket.

Third system of the musical score, starting at measure 8. The grand staff continues with various musical notations. Instrumentation includes VI. I. and Cl. a 2 in the treble staff. Dynamics include fortissimo (*ff*) and fortissimo (*sfz*). A first violin part (VI. I.) is shown in the treble staff, and a second violin part (VI. II.) is indicated by a bracket.

Fourth system of the musical score, continuing the grand staff with various musical notations. The music features complex chordal structures and melodic lines.

Fifth system of the musical score, starting at measure 61. The grand staff continues with various musical notations. Dynamics include fortissimo (*ff*) and fortissimo (*sfz*). The word *simile* is used to indicate a similar style. The system concludes with a treble clef at the end of the staff.

Vla. 2, Vle. Vcl.

ff

Fag.
Cor. a 4
Tr. II, III, V

Picc.
Fl. Ob.
Cl. Fag.

62

Vla. 2
Vle.
Vcl.

Cor. a 4
Trb. 4
Tb. 5

ff

Fl.
Ob. Cl.
Tr. a 3

63

Fl.
Vla. 2
Cl.

ff

Ob.
Cor.

ff Tutti.

Vl.

Cor. a 4
Cor.
Vl.

R. 64

VI. Vle. Vcl. Tutti.
ff Tutti.
con fuoco
 Timp.

Trb.

sfz

65

C. Ing1.
 Cl. VI. II.
 Fl. VI. I. Ob.
sfz
f *sf*
 Fag. C-Fag.

C. Ing1.
 Vle. VI. II.
 Fag. Vcl.
p
p Cor. a 2
 Vle.
 Vcl. C-B. pizz.

66

Fl. a 2
[Soli.]

p

Ob.

C. Ingl.

Arpe.
Vle. a 3 pizz. 5

Cl. a 2

Cl. a 2

67

Vl. a 2

pp

p Fl. a 2

pp Arpe. Vl. III.

Vl. I.

Vl. Vcl.

68

Vl.a 2, Vle.

cresc.

fz *pp*

Arpe.

Cl.a 3

Cl.a 2

Cl.a 3

Fag.

p Timp.

69

Fl.a 2
Cor.a 2

Vl.a 2

Cl.
Fag.
Arpe.

Fag.a 2
Vl. Vcl.

Timp.

Ob.a 2
C. Ingl.

Arpe.

Vcl.

Vle.

Vcl.

Vl.a 2, Vle.

sfz *pp*

Cl.
Fag.

Fl.

70

Fl. a 2, Cl. a 2

Arpe.

Arpe. Vcl.

Fl. a 2

Cl. a 2

Picc.

Fl. a 2

Ob. C. Ingl.

VI.

p

Cor. Fag.

C-B. Vcl.

Vcl.

71

Fl. a 2

Ob. a 2, Cl. a 2

pp

Vle. Vcl.

C-B.

7 C-B. simile

Ob. C. Ingl.

p

Cor. VI. II.

[C-B.]

[C-B.]

Vcl. II.

Fl. a 2
Cl. a 2

72

mf

Fag

f

Vl. a 2

Fl. Ob. Tr. a 3 [c.s.]

ff

Vcl. Vle.
Vi. II.

ff Vl. Vle. Vcl.

Ob.
Cl.

Fag

Trb. a 3

Vcl. *cresc.*

73

Vl. a 2 [sul G] Cl. Cor. a 4

ff

Tb. C-Fag
Cl-B. Timp

74

p ma marcato

sempre poco marcato

F1. VI.
VI. II.
F1. III.
VI. II. Vle.
C. Ing1. Cl.

Cl.

VI. I.

75

F1. Ob.
F1. Ob.
Tr. VI. I.
Cl.
Vle. Vcl.
C-B. Fag. a 2
sf Cor. a 4.

Vla. 2. [Fl. Cl. Ob. Fag.] *simile*

sf *ff*

Vcl. C-B.
Fag. C-F.
Cl-B. Trb. a 3. Tb.

76

8

Fl. a 3

Tr. VI. II.
C. Ingl.

Ob.

sf

VI. I.

Vle. VI. II.

Ob. Cl.

Fl. a 3

sf *sfz*

Vcl. Cor. a 2

Vcl.

Ob.
VI. II.

Fl. a 3

ff

VI. I. Vle.

77

Ob. C. Ingl. Cl. Vl. a 2.

ff Tutti [senza Tr. Arpe & Timp.]

Tr.

pp Vl. I. Cl. Fl. Ob.

p 2

Arpe. 5

Fl. a 2. Cl. a 2.

p 3

78

p Fl. a 2.

Vl. II.

Arpe.

Vle.

pp

Fl. Cl. a 2

p

Ob. a 2 C. Ingl.

Ob.

Vl. I.

Cl. a 2

pp

Vl. II.

Ob.

Vcl. C-B.

ppp

Cl-B.

79

Vl. II.

p

Cor. a 2

Vcl.

pp

Vle.

Cor. I.

p

Cl-B.

Fag.

8- etc

Fla 2 Cor. a 2

C. Ing1.

Cl. a 2 Arpe.

p

Cl-B.

C-B. [pizz.]

Vl. I.

Fag.

C-B. [pizz.]

80

Cl. I.

Arpe.

p dim.

p

Vl. a 2

Ob.

C. Ing1.

Ob. C. Ing1.

f

p

ff ma dolce

ten.

ten.

81

Vl.a 2

dim.

Vcl.a 2

Cl.a 2

pp

Fag. a 2

Fl. I.

Ob.

Arpe.

Vl.a 2

Vcl.a 2

pp

Cl.

Vl. Solo

pp

Fl.

Arpe. Ob. a 2

ppp

VIII.

pp

82

Vl. Tutti.

pp

Vle. a 2

Cl. a 2

Vcl.

83

Cor.

Vle. Cl.

pp

Fag.

Vl. I.

Vl. a 2, Vle.

Ob. a 2

C. Ingl.

Vl. a 2

Arpe.

Vle. Vcl. pizz.

pp

pp

pp

pp

84

Cl. I. VI. I.

Fag.

Cl. B.

Arpe. Cor. IV.

Gr. C.

Gr. C.

Gr. C.

Gr. C.

Gr. C.

Fl. VI. II. Cl.

Cor. I.

85

Ob.

VI. Solo

Vle.

Vcl.

VI. div.

Fl. a 2 Cl. a 2

Cor. a 2

Vle. Vel.

Timp.

Arpe.

86

Vl.

pp

Vl. II. Vle.
Arpa I.

Arpa II.

etc.

Vl. II.

Fag. Vle.

Vcl. C-B.

87

Vl. à 2

F1.
Ob.
C. Ingl.
Vcl.

Fag. a 2

Timp.
Gr. C.

Vcl.
C-B.

88

Vl. II. Vle.

Vcl.

Timp.
Piatti.

F1.
Vl. II.

Vcl. C-B.

Timp.
Gr. C.

Vcl. C-B.

Cor.
Vcl.

89

Vl. I.

Vle.

sonore
Fag.

Arpe.

Vl. II.

90

C. Ingl.
Cor. [c.s.]

Cl. a 2.
pp *il tema marcato*

Vle.

91

Fl. a 3
Ob. a 2
C. Ingl.

Cl. C-B.
Fag. Cor.

il tema marcato

[pizz]

Fag. a 2

[arco]

[pizz]

[arco]

92

Vl. II.

Fag. I.
pp

Vl. I.

Vle.
ppp

dim. - - - *attacca*

III.

Adagio. $\text{♩} = 50.$
cantabile

pp Qu. Cl-B. Fag. a 2 Cor. a 2

cresc. C-B. C. Ingl. *f* *pp*

C. Ingl. Cl. I. *cresc.* **93** *largamente* Cor. I. III. *sonore* *mf* *cresc.*

molto espressivo *ff marc.* VI. I. *molto rit.* *p molto dim.*

a tempo VI. I. **94** VI. II. Ob. Fl. *p* Cl. a 2

Ob. Cor. I VI. II. VI. I. Vle. Cl. Vcl. Arpe. Vle. Vcl. [pizz.]

95

F1. Cl. Cor. a 2 C. Ingl. Trb. a 3 VI. II. VI. I. C. Ingl. VI. a 2 f dim. Cor. a 4 Vle. Vcl. p Cl. p Cor. I. Trb. a 3 Arpe Timp.

96 *Vi. a 2 espressivo* *ten.*

Fl.
Cl. Vie.

f *Vi.* *Cl.* *Vle. Fag.*

97 *Arpa.* *Vi.* *Fag. Cor. III.* *Vle. Vol.* *ten.*

ten. *Ob.* *C. Ingl.* *Fl.* *Fag.* *Vle.*

Vi. I. *mf dolce* *Ob.* *Cl. a 2, Vcl. Solo* *pp* *Fag. I.* *Cl. B.* *Fag. I.* *Fl.* *Ob.*

Vi. [pizz.]

98

Cl. Solo. Cor. [c.s.] Arpe. Cl. VI. Solo. Arpe.

This system contains measures 98 and 99. Measure 98 features a Clarinet Solo in the upper staff and a Cor Anglais (c.s.) in the lower staff. Measure 99 features a Violin Solo in the upper staff and an Arpeggiated accompaniment in the lower staff. Both measures contain triplet markings.

VI. Cl. Solo. Cl-B. Solo. Fag. I. Fag. C.B.

This system contains measures 98 and 99. Measure 98 features a Violin and Clarinet Solo in the upper staff and a Clarinet-Bass Solo in the lower staff. Measure 99 features a Bassoon I in the upper staff and a Bassoon Contrabasso in the lower staff. Both measures contain triplet markings.

VI. II. Cl. ten. VI. Fag. a 2 pp

This system contains measures 98 and 99. Measure 98 features a Violin II in the upper staff and a Bassoon a 2 in the lower staff. Measure 99 features a Clarinet tenor in the upper staff and a Violin in the lower staff. Measure 99 includes a *pp* dynamic marking.

Fag. Ob. Cl. C. Ingl. 99 *fp*

This system contains measures 98 and 99. Measure 98 features a Bassoon in the upper staff and a Bassoon Contrabasso in the lower staff. Measure 99 features an Oboe, Clarinet, and Contrabasso in the upper staff and a Bassoon in the lower staff. Measure 99 includes a *fp* dynamic marking.

Fl. Cor. a 2 Arpe. Ob. Cl. C. Ingl. Cor. a 2

This system contains measures 98 and 99. Measure 98 features a Flute in the upper staff and a Cor Anglais a 2 in the lower staff. Measure 99 features an Oboe, Clarinet, and Contrabasso in the upper staff and a Cor Anglais a 2 in the lower staff. Measure 99 includes an Arpeggiated accompaniment in the lower staff.

VI.

6 6

3

3

3

VI.a 2

p

rit.

pp

Fag.

100

a tempo cantabile

VI.a 2

Vle. Vcl.

pp

3

Cl.

Fag.

C. Ing1.

VI. Vcl.

Cl.

First system of the musical score. It features a treble and bass staff. The treble staff has a triplet of eighth notes marked with a '3' and a 'V' (accents) on the final two notes. The bass staff has a triplet of eighth notes marked with a '3'. The system concludes with a measure marked 'V.I.' and an accent (>).

Second system of the musical score, starting at measure 101. The treble staff has a triplet of eighth notes marked with a '3'. The system includes the instruction 'sostenuto' and a fortissimo 'ff' dynamic marking. It ends with a measure marked 'V'.

Third system of the musical score. The treble staff has a triplet of eighth notes marked with a '3'. The system includes the instruction 'molto rit.' (molto ritardando) and a fortissimo 'ff' dynamic marking. It ends with a measure marked 'tr' (trill).

Fourth system of the musical score, starting at measure 102. The system is marked 'a tempo, tranquillo' and includes a pianissimo 'pp' dynamic marking. The treble staff has a triplet of eighth notes marked with a '3'. The system concludes with a measure marked 'Arpe.' (arpeggio).

Fifth system of the musical score. The system includes the instruction 'cresc.' (crescendo) and a fortissimo 'f' dynamic marking. The treble staff has a triplet of eighth notes marked with a '3'. The system concludes with a measure marked 'C. Ingl.' (C. Inglese) and 'Cl. Fag.' (Clarinete Fagotto).

103

Vl.a 2 *p*

Ob.

pp 3

pp Fag.a 2

R.....

Molto espressivo
104 e sostenuto.

Vl.a 2

Vl.

Arpe.

Cor.a 2

pp Trb.

pp Qu.

molto espress.

Vcl.I.

105

ten.

Vl.I.

Vcl.Ob.

Arpe.

Arpe.

3

Vl.II.

Fl.

Vl.I.

Fl. Ob. VI.
ppp Cl. Solo. L.H.
 Cl-B. Vel. Vel. Cl-B.

106
 VII. Arpe. *ppp* Timp. Arpe. *ppp* Timp.
 Fl. Ob. Cl.

Cl. VI. [pizz.]
 Arpe.

107
 Vl. a 4 Cl. *ppp*
 Timp. Vl. Vel. Vl. a 2

pp Vl. a 4 Cl. Solo.
 Cor. Trb. Tb. Timp. *pp* Cor. Trb. Tb. Arpe *ppp subito* *prit. molto* *lunga*
 Vel. Vel.

IV.

57

Lento. ♩ = 58

Vl. a 2.
 Cl-B.
 Vcl.
 Vle. Fag. I.
 Vle. Vcl.
 Gr. C.
 ppp
 pp

ten.

Cor. a 3. [ten.]

Tb.
 Gr. C.
 Fag. a 3
 Vcl. a 3 pizz.
 Timp.
 Arpe
 p

108

dolce
 Cl. I.
 ppp
 Arpe
 Timp.
 3
 3
 3
 Vle.
 4 Vl. Soli,
 2 Vla. Soli,
 Ob.
 Arpe - il tema deli-

- cato marcando
 marc.
 Clar.
 Fl. a 3.
 Fag. Vle.

109

VI. II. Vle.
 pp
 Trb. a 3
 Vcl. a 3 pizz.
 Arpe Timp.
 Cl. Vle.
 Cor. IV.
 Fag. C-B.
 p
 sonore
 Cl-B.

110

Gr. C.
Arpe Timp.

f

Vi. II. Cor. Ingl.

sfz *p* *pp* *sonore* *f*

Vcl. Vle.

Clar.

pp C-B. *f* *pp*

4 Vl. Soli.
2 Vle. Soli
Fl. a 3.

pp Clar. a 2.

Tr. a 2.

ppp

Vi. I a 4.

Vi. II a 4.

Vi. a 2. Vle.

Fag. Cl-B.

Arpe

Vcl. C-B. pizz.
Arpe.

Fl. a 2.
Cl. a 2.

pp

Vle.

Fag.

111

Vi. II. Clar. a 2

L *A*

Cl. B.

C-F.

Allegro. $\text{♩} = 48$

Vi. I. Vcl.

Vi. a 2.
Cl. a 2.
risoluto

sfz

112

113 *con passione*

VI. I. Ob. Cl. Cor. I. Cl. a 2. Vl. Ob. Cor. III IV Cor. Ing1. Cor. I. II. Cor. Fag. [Vcl. Vle.] Cl. B. Timp. C-B. Fag. II. III.

ff

Ob. Cor. Ing1.

sf

Timp.

VI. *ten.* Clar. 3. Fl. a 3. 3.

p

Fag. a 3.

114 VI. a 2. Vl. a 2. Fag. 3.

cantabile

Vle. Vcl. Cl. a 2.

VI. II. Cor. a 2. VI. a 3. Cor. I. Vle. Cor. II.

mf

115

cantabile

Cl. I.
Cl. II.

Vle. a 2.

Cl. Vle.

Vle.

3

3

3

3

Clar.

Vl. I.

Faga 2.

pp

Vcl.

3

3

3

116

Fl. a 3.

Cor. a 3.

dolce

Vle.

Cl. Fl.

p

Fag.

Cor. I.

3

3

3

Vl. II div.

Cl. a 2.

sonore

Vcl.

Vl. pizz.

Fl. a 3.

Vle. div.

cresc.

Cor. a 4. Cor. Ingt.

Vl. I.

Trb.

C-B.

Vcl.

3

3

3

117

Vl. II. Ob. a 2.

f

3

3

3

118

7

sempre Cor.
ten.

Cor.

p Clar.
Vle.
Cor. a 2.
Fag. Vcl.

tr

Fl. a 3.

p Ob. Cl.
Vl. II. Vle. div.

Cor.

Vl. II.

Timp.

quasi trillo

cresc.

Vl. a 2.

p Tr. a 2.

Piatti

Cor.

Trb.

Gr. C.

119

Vl. a 2.
Vle. div.

f

Piatti

ad lib.

ff Tutti [con Picc., Tb. e Timp.]

ff

2

1

5

3

7

Timp.

120 *risoluto*
VI. Cl.
ff *sf* *L.H.*
Tr. a 3
Trb. a 3
Tb.

mf *L.H.* *sempre L.H.*
f

121 Fl. Cl.
VI.
ff Fag. Vle.
Tr. Cor. Ob. C. Ingl.
marc. *3*
Trb. a 3

VI. II.
3 *b* Cor. a 4

122

C.Ingl.
V.I.
Vle.
Vcl.
Cor. Soli a 4
ff
Trb. a 2
ff

V.I.II.
C. Ingl.
sf

Fl. Cl.
V.I.
Cor.
Fag. Vcl.
Fl. Ob.
Cl. Tr.
Vle.
Cor. a 4
ff

123

ff sempre risoluto e marcato

8
Fl. Ob. Cl. Fag. Cor.
ff
Qu., Cor. a 4
f

124 Fl. Ob. Cl. *sf*
Fag. *sf*
Tr. *sf*
Vl. a 3 *sf*
Cor. a 4 *sf*
Cl. B. *ten.*
Vcl. *ten.*
Fag. Vl. *sf*
Vcl. C-B. *sf*

125

Vl. a 3

F1. Ob.

8

ff F1. Ob.
Cl. Fag. Cor. a 4

ff V1. Vle. Vcl. tutti con Corni.

Fl. Ob. V1. II.

Tr. a 2

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music consists of several measures, with some measures containing multiple notes beamed together. There are also some rests and dynamic markings like 'V' (forte) and 'f' (forte). The handwriting is in ink on aged paper.

126

ff Tr.a 2

Cor.a 4

Cl.a 2 Vl.a 2

ff

Cor.a 2 Vcl.

ff C-B.

ff Fla 3

Vl. II

Vle.

Tb.

Vl. I

sf

Cl-B. Fag. Cor.

C. Ingl.

Tb.

127

Fla 3 Vl. I

f

Vle.

Fag. a 2 Vcl.

Ob.

Vl. II

Fla 3 Vl. II

Cor.

f

Cor. a 2

ten.

Ob. Fag.

sf

sf

sf

Vl. a 2

f

128

Trb. a 3

Ob. II

dimin.

sf

Fag. Vel.
C-B. Cl. B.
C-Fag.

129

Cl. a 2
4 Vl. Soli, 2 Vle. Soli div.

[+ Fl. a 2 unis]-

dimin.

p

Cor. II

+ Cor. I.

pp

Vcl. C-B.
pizz.

130

Vl. II div.

cantabile

Fag. Trb.

Arpe

il tema marcato

Vcl. C-B.

131

sempre Vl. I 8va div.

First system of measures 131-132. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff (treble clef) features a melodic line with slurs and ties, marked with a piano (*p*) dynamic. The lower staff (bass clef) contains a rhythmic accompaniment with eighth and sixteenth notes. A bracket labeled "Cor. Fag." spans the first two measures of the lower staff. The system concludes with a first ending bracket in the upper staff and a second ending bracket in the lower staff.

Second system of measures 131-132. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment. The system concludes with a first ending bracket in the upper staff and a second ending bracket in the lower staff.

132

First system of measures 133-134. The upper staff features a melodic line with slurs and ties, marked with a piano (*p*) dynamic. The lower staff contains a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a first ending bracket in the upper staff and a second ending bracket in the lower staff.

Second system of measures 133-134. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment. The system concludes with a first ending bracket in the upper staff and a second ending bracket in the lower staff.

Third system of measures 133-134. The upper staff continues the melodic line with slurs and ties. The lower staff continues the rhythmic accompaniment. The system concludes with a first ending bracket in the upper staff and a second ending bracket in the lower staff.

Vla. 3
Cor. Fag.
Arpe
Vle. Vcl. C. Ingl.

133

f Vla. 2. Cl.
Cor. a 4
C. Ingl.
Vcl. Vle.
f Arpe.

Arpe I.

134 Vla. 3
Vla. a 2
pp Cor. a 4
Vcl. C-B.

Fl.a 2 Ob.VI.a 2

p

cresc.

Cl.a 2
Vle.Vcl.

135 Tutti.

ff

Cor.a 4 Tra.a 3

Trb.
Tb. C-Fag.

8

fff

Cor.III.

dimin.

dimin.

136

p

VI.I. con passione

ff

3

[-VI.I.] VI.II.

First system of the musical score. The top staff is for Violin 2 (Vla. 2) and Viola 2 (Vle.a 2). The bottom staff is for Horn II (Cor. II) and Horn IV (Cor. IV). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The system includes triplets and a sixteenth-note figure. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The instrument C-Fag. (C-Bassoon) is indicated below the bottom staff.

Second system of the musical score. The top staff is for Violin I (Vl. I) and Oboe (Ob.). The bottom staff is for Violoncello and Double Bass (Vle.Vcl.). The system includes triplets and a *ten.* (tension) marking. Dynamics include *p* (piano) and *pp* (pianissimo). The instrument Cl. (Clarinet) is indicated below the bottom staff.

Third system of the musical score, starting at measure 137. The top staff is for Flute (Fag.) and Horn (Cor.) and Viola (Vle.). The bottom staff is for Violin II (Vl. II). The system includes triplets and a *cantabile e sonore* marking. Dynamics include *pp* (pianissimo) and *p* (piano).

Fourth system of the musical score. The top staff is for Violin I (Vl. I). The bottom staff is for Bassoon (Fag.). The system includes triplets and a *mf* (mezzo-forte) marking.

Fifth system of the musical score, starting at measure 138. The top staff is for Violin I (Vl. I). The bottom staff is for Bassoon (Fag.). The system includes triplets and a *mf* (mezzo-forte) marking.

Fl. Cl. Cor. 3

Ob. 3

Vi. a 2

pp

139

Fl. 3

Ob. 3

Cl. 3

dimin.

Vi. a 2

f

140

Fl. VI. II. 3

Cor. I. III. b. 3

Vi. a 1. 3

Cor. a 4 Cl. VI. I. 3

Tr. a 2 3

Vcl. C-B. 3

f

mf

f

mf

f

141

Cor. I. 3

Vi. a 2 3

Vi. a 1. 3

Vcl. 3

Fag. a 2 3

p

Fl. a 2 3

Ob. a 2 3

f

[Fl.]

Ob.
Cl.
Vi. II.

fp

Ob. C. Ing1.
Cl.

Vi. II. div.

Cor. a 4, Trb. a 2.

Fag a 2.

Tb. C-F.

sf

142

Tr. a 2, Ob. Cl. Fl. a 2.

Vi. Tutti

17

rapido

f

VI. Vle. Tutti

Cor. a 4, Vcl.

C. Ing1. Cl.

Fl. Ob.

Trb.

sf

fff

R

8

3

143

Cor. a 4

VI.

Arpe.

8

3

3

Tr.a3
Trb.
VI.
Cl.
3

144
Fl. Ob. Cor.
VI.
Ob. Tr.
Cl. C. Ing1.
Cor. I.III. VI. II. Vle.
Arpe
3

3
VI. I.
VI. I.
Cor. VI. II. Vle.
VI. II. Vle. Cor.
C. Ing1.
Fag.
Tr.
VI. II. Vle. Cor.
3

145
Cl.
VI. I.
Tr. Cor.
Trb. Tb.
Vle.
Vcl.
Fag. Cl.
C-F.
Tr. Cor.
Cor. Tr.
Trb. Tb.
Vcl.
Fag.
C-B.
3

VI. I.
VI. II. Vle.
VI. I.
VI. II. Vle.
VI. I.
VI. II. Vle.
Cor. Tr.
VI. II. Vle.
Vcl. Fag.
C-B.
Trb. Tb.
Cor. Tr.
VI. II. Vle.
Fag.
Trb. Tb.
Cor. Tr.
VI. II. Vle.
3

Ob. C. Ing1. Cor. a 2 Vl. a 4
 Tr. *ff*
 Trb. *fff* Vl. a 2.
 Cl-B.
 Fag.
 Fag. Vcl.
 Cl-B.
 C-F. Tb.

Vl. II. Vle.

Tr. a 3
 Vcl.
ff

Tr. a 3
f
 Tr.
 Ob.
 Vle.
 Cl-B.
 Cor.
 C-F.
 Tb.

ff

sf ff grandioso

149

ff sempre *sonore*

Tr. Vl. Arpe Tr. Ob. Cl. Vl. a 2 b Vie. *sf* Cor. Gr. C. *sf*

Tb. C-F. Vel. C-B.

Ob. Cl. *sf* Gr. C. *sf* Gr. C. *sf* Gr. C. *sf*

ff Gr. C. *ff* Gr. C. *sf* Trb. a 3 Fag. Cl-B. *sf*

150

stringendo VI. II. Cl. *sf*

Vel. C-B. Fag. C-F. *ff*

First system of music. Treble clef staff contains a melodic line with a *sf* (sforzando) dynamic marking and an "Arpe gliss." (arpeggiated glissando) instruction. The bass clef staff contains a rhythmic accompaniment. The key signature has two flats.

Second system of music. Treble clef staff continues the melodic line with *sf* dynamics. The bass clef staff continues the accompaniment. The key signature has two flats.

Third system of music, starting at measure 151. Treble clef staff features a series of chords with *sf* dynamics. The bass clef staff has a *mf* (mezzo-forte) dynamic marking. The key signature has two flats.

Fourth system of music. Treble clef staff has a *fff* (fortissimo) dynamic marking. The bass clef staff has a *ff* dynamic marking. The key signature has two flats.

Fifth system of music. Treble clef staff has a *sfz* (sforzando) dynamic marking. The bass clef staff has a *sfz* dynamic marking. The key signature has two flats.

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| | s. | d. |
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| The Fire-Worshippers. For Soprano, Tenor, and Bass Soli, Chorus and Orchestra. In 6 Scenes | 2 | 6 |

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| | | |
|--|-----|------|
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| O what a lovely magic (<i>Hayes</i>). S.A.T.B. | ... | o 3 |
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|---|-----|-----|
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| The Wild Flower's Song (<i>Blake</i>) | ... | 2 o |

ORCHESTRA.

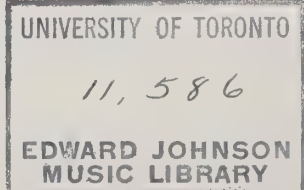
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|---|-----|------|
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| Full Score | ... | 7 6 |
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| Wind Parts | ... | 13 o |
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| String Parts | ... | 4 6 |
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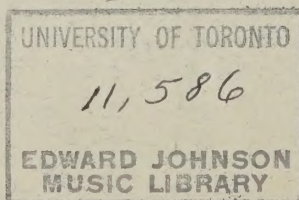
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35
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